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connoisseur, will not be sufficient. Art will have to be associated with public service. It must bring happiness to the millions who have suffered. Art to seize its vast opportunity, must inspire; and as the highest science, or the highest religion, concerns itself with something even higher than itself, so the theory of art for art's sake will no longer be accepted, and instead we shall have art for life's sake. We shall hear less of the appreciation of art, and more of the appreciation, understanding and enjoyment of life through art. Therefore, we shall need artists who have something to say, broadly educated men and women, deeply in sympathy with the world and its problems. Only from such will come an art which in its public usefulness and its inspiring quality can correspond to the higher ideals and standards of an heroic period.

7 P. M.

Dinner at Hotel McAlpin followed by a "Round Table" discussion on: "Ways and Means of Securing Proper Recognition for Art Teaching in our Colleges and Universities."

Opened by: GERTRUDE S. HYDE, *Mt. Holyoke.*

In the very few words which I shall add to this discussion on "Ways and Means of securing proper recognition for Art Teaching in our Colleges and Universities," you will pardon me if I speak, as I have been asked to do, in a rather personal way of our own department of art at Mount Holyoke College. I should hesitate to speak in this way did it not seem that the discussions at these meetings can only be worth while in so far as they offer very definite and practical suggestions in regard to ways and means which have been tried or are being tried with some measure of success.

A brief explanation of the nature of the work at Mount Holyoke is perhaps necessary for the benefit of those who have not been present at former meetings of the Association where the aims and methods have been rather fully presented. The Department of Art and Archaeology, as the department is called, offers about twenty courses in Art History and Appreciation and in Archaeology all of which receive full college credit and from which a major may be chosen exactly as in other departments of the college. No separate courses are offered in painting, drawing, modeling or

design and no college credit is given for this practical work except as it is taken in connection with courses in Art History and very closely related to such courses. The studio work, which might perhaps better be called "laboratory work" as it serves much the same purpose as the laboratory work in connection with courses in science, is simply a means to an end—that end being a better understanding of individual artists and their work and of the aesthetic principles which govern all great art, the understanding of which is so essential for any real appreciation. Incidentally powers of observation and a facility of expression by the use of the pencil, brush or modeling tool are acquired which have proved a valuable acquisition to a number of students who after college days have felt that they had something original to express in the language of art.

To claim that the department of art so organized has met with no opposition would be untrue. There have always been and will perhaps always continue to be those who can see no real place for art in a college curriculum. A certain amount of wholesome opposition has perhaps been a useful spur to many of our college departments and may in part explain the more general recognition which is being given to the teaching of art in our colleges today. The opposition which has been met at Mount Holyoke has come mostly from those who, through ignorance of or indifference to the whole subject, have not taken the trouble to find out what was being done or how and have formed their judgment almost entirely from their own preconceived ideas as to how the subject was probably taught. A little personal instruction and demonstration have in most cases been enough to turn such opposition into support. Those who have been opponents are almost without exception now recommending their students to take courses in art and there seems to be among the student body as a whole a kind of unwritten tradition that a girl should not leave college without at least one course in the department.

In speaking of the recognition that the study of art has received at Mount Holyoke the present staff feels that it may speak freely, as the foundations of

such study were laid very stably in the early days of the institution. Class instruction in Art History was given at Mount Holyoke as far back as 1872, in connection with a course in Ancient History and in 1878 History of Art became a regular course of study. In this respect I believe Mount Holyoke and Lake Erie came only second to Harvard where there was a regular course in Art History as early as 1875. Miss Blanchard, the principal of Mount Holyoke at that time, who gave this first course in Art History had spent some time abroad in collecting the best photographs to be procured and in studying advanced methods of teaching the subject in the universities of Europe. This early instruction, as one who knew most about the work writes, was characterized from the first by breadth, refined taste and sound criticism. Such teaching gave the subject a very definite prestige in the early days at Mount Holyoke.

It is true that drawing and painting were taught as separate subjects during these early years but soon after Mount Holyoke became a college these gave place to the studio work earlier mentioned as an organic part of the work in Art History.

So far it has been shown briefly that the teaching of art at Mount Holyoke has received recognition and that this recognition dates back to the early days and has depended largely upon the character of that early work.

In what has been said the answer to our question "What are the ways and means for gaining recognition for the teaching of art in our colleges and universities" has been at least hinted at. There is probably only one answer to this question and that a very inclusive one, which is, that the *Department of Art should be on a par with the strongest departments in the college or university.* (In what I am saying, I am referring only to the liberal arts colleges and universities which, like Mount Holyoke, offer no purely technical courses in other departments.) That this may be true it is necessary to hold up as ideals for our departments:—

First, that the teaching staff shall be made up of men or women of sound scholarship, of broad culture

plus "the fine, controlled, understanding enthusiasm" "the fine enthusiasm with which to fuse facts into wonderful life experiences" which Mr. Whiting so emphasized as an essential for the museum worker in his paper at the last meeting of the Association. Truly not too high an ideal for the teacher of art!

Second, that the courses offered be historical and theoretical rather than technical in their emphasis, that they be properly graded and correlated with those offered in other departments.

Third, that the methods of teaching be thorough and scholarly, and

Fourth, that the results attained be real development of the mind and spirit.

Where there has been lack of recognition the explanation may undoubtedly be found in one or another of the following facts: that the college departments have too often not demanded high standards of scholarship in the teaching staff, that they have put too much emphasis on studio work unrelated to historical and theoretical courses, that they have allowed unscholarly methods of work and have been satisfied with too limited attainment.

If art is to be included among the subjects offered in our college curricula, as it certainly will and must be, it is worthy of the highest and most secure place which can be made for it.

FRIDAY, MARCH 29, 10 A. M.

Metropolitan Museum

Class Room A

Preparation of the Child for a College Course in Art: **BLAKE-MORE
GODWIN, Toledo Museum.**

The greatest reason for the neglect of college art courses is the lack of training, or improper training in art given in the elementary and secondary schools. Asking a pupil to copy twice the poorly drawn apple, egg or table at the top of the page, and in the name of art, can only inspire him with the greatest disgust for anything bearing that name. Likewise the use of text books in history and literature in the high schools written by authors who know little of art, and the